



CITY OF DUBLIN
HERITAGE & CULTURAL ARTS COMMISSION
MEETING AGENDA

THURSDAY, APRIL 11, 2013, 7:00 P.M.
DUBLIN CIVIC CENTER, 100 CIVIC PLAZA

1. **CALL TO ORDER**
2. **PLEDGE OF ALLEGIANCE**
3. **ORAL COMMUNICATIONS**
 - 3.1 **Public Comments**

At this time, the public is permitted to address the Heritage and Cultural Arts Commission on non-agendized items. The Commission must, however, comply with all State Laws in regard to items not appearing on the posted agenda. The Commission may respond to statements made or questions asked, or may request Staff to report back at a future meeting concerning the matter. Any member of the public may contact the Office of the Parks and Community Services Department related to the proper procedure to place an item on a future Heritage and Cultural Arts Commission agenda. The exceptions under which the Heritage and Cultural Arts Commission MAY discuss and/or take action on items not appearing on the agenda are contained in GC 54954.2(b)(1)(2)(3).
4. **MINUTES OF THE REGULAR MEETING – March 14, 2013**

STAFF RECOMMENDATION: Approve Minutes.
5. **WRITTEN COMMUNICATIONS - None**
6. **PUBLIC HEARING - None**
7. **UNFINISHED BUSINESS - None**
8. **NEW BUSINESS**
 - 8.1 **Public Art Master Plan Update**

The Commission will receive a report on the Public Art Master Plan Update.
STAFF RECOMMENDATION: Receive report and provide feedback on priorities for public art projects for the next five years.
9. **OTHER BUSINESS**
 - 9.1 **Brief Informational Only Reports from Commissioners and/or Staff and Reports by Commission related to Meetings Attended at City Expense (AB 1234).**
10. **ADJOURNMENT**

This AGENDA is posted in accordance with Government Code Section 54954.2(a)

If requested, pursuant to Government Code Section 54953.2, this agenda shall be made available in appropriate alternative formats to persons with a disability, as required by Section 202 of the Americans with Disabilities Act of 1990 (42 U.S.C. Section 12132), and the federal rules and regulations adopted in implementation thereof. To make a request for disability-related modification or accommodation, please contact the Office of Parks and Community Services (925) 556-4500 at least 72 hours in advance of the meeting.

A complete packet of information containing Staff Reports (Agenda Statements) and attachments related to each item is available for public review at least 72 hours prior to a Heritage & Cultural Arts Commission Meeting or, in the event that it is delivered to the Commission less than 72 hours prior to a Heritage & Cultural Arts Commission Meeting, as soon as it is so delivered. The packet is available in the Parks & Community Services Department at Civic Center.

HERITAGE AND CULTURAL ARTS COMMISSION

REGULAR MEETING

Draft Minutes

CITY OF DUBLIN

March 14, 2013

The March 14, 2013 Regular Meeting of the Heritage and Cultural Arts Commission was called to order at 7:01 PM at the Dublin Civic Center, Dublin, California, by Chair Vanderpool.

PLEDGE OF ALLEGIANCE

Chair Vanderpool led the Pledge of Allegiance.

ROLL CALL

Commissioners (Cm.) Present: Carr, Deets, Iharosi, King, Tutino, Vanderpool

Commissioners Absent: Minniear

ORAL COMMUNICATIONS

3.1 Public Comments

Mr. Rich Guarienti, Dublin resident, spoke positively about the events and projects taking place in the City, and his activities as a docent at the Heritage Park and Museums.

APPROVAL OF MINUTES

4.1 February 14, 2013

On a motion by Cm. Tutino, seconded by Cm. King, and by a vote of 6-0-0 with Cm. Minniear absent, the Commission voted to approve the minutes of February 14, 2013, with minor amendments.

WRITTEN COMMUNICATIONS – None

PUBLIC HEARING – None

UNFINISHED BUSINESS – None

NEW BUSINESS

8.1 City Council Strategic Plan Update

Mr. Paul McCreary, Parks and Community Services Director, and Ms. Ann Mottola, Heritage and Cultural Arts Manager, provided the specifics of the item as outlined in the Staff Report.

Cm. King stated he would like to consider changing the name of the Heritage and Cultural Arts Commission to the Cultural & Performing Arts Commission. Mr. McCreary explained that such a change would require the approval of City Council.

Cm. King asked about avenues in which the Commission could initiate input to Staff. Mr. McCreary explained the Commission is welcome to provide input to Staff as needed, specifically during Staff Report presentations and during the Budget and Strategic Planning processes, which focus on accomplishing the strategies and goals of the City Council. Mr. McCreary stated that for items raised by the Commission that are non-agendized, Staff would be happy to look into these items for placement on a future Commission agenda.

Vice Chair Carr asked if the City Council Strategic Planning Workshop on March 23, 2013 would be an opportunity for the Commission to provide input on the Strategic Plan. Mr. McCreary said yes and stated this meeting would give the Commission an opportunity to provide input on the long-range plan for the City as envisioned by the City Council.

Cm. Iharosi asked about Strategic Goal #5A-15 to “Implement five Volunteer Projects.” Ms. Amy Cunningham, Assistant to the City Manager, explained that the five projects were for the Public Works Department and included creek cleanup and Dublin Pride activities.

Cm. Deets stated he is overwhelmed by the artistic talent of the youth in the City. He stated that he would like the Commission to consider developing a program to recognize these young artists.

Cm. King stated that he agrees with exploring ways in which performing arts of all kinds could be promoted.

Cm. Tutino stated she would like the Dublin Unified School District (DUSD) and the City to continue to work together on the plans for the DUSD Performing Arts Center project, and the potential for inclusion of a visual arts component of the project. Mr. McCreary stated the City Manager and Staff remain in contact with the School District for partnership opportunities.

The Commission had no further comments regarding this item.

8.2 AvalonBay Communities Inc. Public Art Project

Ms. Ann Mottola, Heritage and Cultural Arts Manager, provided the specifics of the item as outlined in the Staff Report.

Mr. Jeff White, representing AvalonBay; Ms. Chandra Cerrito, AvalonBay Art Consultant; and Ms. Ene Osteraas-Constable, Wowhaus presented further details of the project.

Vice Chair Carr asked how the artwork would withstand weather elements. Ms. Osteraas-Constable stated that the industrial-grade materials of the artwork withstand weather elements beautifully and will not fade.

Cm. King asked about potential issues with pedestrians creating a path through the plant material at the base of the artwork. Ms. Osteraas-Constable stated the plantings at the base of the artwork would consist of ice plant and would not be an inviting surface to walk through.

Cm. Iharosi expressed concern about the safety of the sharp edges of the art piece. Ms. Osteraas-Constable stated that based on her experience with similar art pieces, she does not believe the artwork poses any safety hazards.

Cm. Iharosi asked about the construction timeframe. Ms. Osteraas-Constable stated she is ready to start construction upon project approval and anticipates an installation date of fall 2013.

On a motion by Cm. Tutino, seconded by Vice Chair Carr, and by a vote of 6-0-0 with Cm. Minniear absent, the Commission voted to recommend approval of the proposed public art to the City Council.

8.3 Spring Exhibit at Heritage Park and Museums

Ms. Elizabeth Isles, Heritage Park and Museums Director, provided the specifics of the item as outlined in the Staff Report.

Cm. King asked about the 2010 Minnie Martin exhibit. Ms. Isles explained the history of the Martin family in Dublin.

Cm. Iharosi asked if the Spring Faire and the Spring Exhibit were connected. Ms. Isles explained that these two events were separate events.

OTHER BUSINESS

9.1 BRIEF INFORMATION ONLY REPORTS FROM HERITAGE & CULTURAL ARTS COMMISSIONERS AND/OR STAFF

Cm. Iharosi asked if Staff was able to locate art exhibition space, as discussed in prior Commission meetings. Mr. McCreary stated that art is currently exhibited on an informal basis in City Hall, the Dublin Public Library, and the Murray Schoolhouse. He further stated that the Parks and Recreation Master Plan identifies a future Cultural Arts Center that could include performance and gallery space.

Cm. Deets stated that he attended the City’s Volunteer Recognition Event.

Vice Chair Carr invited the Commission to visit the Heritage Park and Museums to view the Dublin/San Ramon Women’s Club student art exhibit in the Little Classroom at the Murray Schoolhouse.

Cm. Tutino requested that Staff continue communication with DUSD on the Performing Arts Center project.

Chair Vanderpool stated she would like the Commission to honor the 2012 termed-out Commissioners by providing them with a plaque in recognition of their service on the Commission.

Mr. McCreary and Ms. Mottola provided program and project updates.

ADJOURNMENT

Being no further business, the meeting adjourned at 8:15 PM.

Respectfully submitted,

Rhonda Franklin
Administrative Aide

APPROVED:

Chairperson



AGENDA STATEMENT
HERITAGE AND CULTURAL ARTS COMMISSION
MEETING DATE: April 11, 2013

SUBJECT: **Public Art Master Plan Update**
Prepared by Ann Mottola, Heritage and Cultural Arts Manager

ATTACHMENTS:

1. Pages 1 – 7 of the Public Art Master Plan
2. Public Art Opportunities Status Report and Update

RECOMMENDATION: Receive report and provide feedback on priorities for public art projects for the next five years

FINANCIAL STATEMENT: None

DESCRIPTION: The Public Art Master Plan was adopted in March 2006, and since then there has been considerable development in the City of Dublin, allowing an exciting phase of growth in Dublin’s Public Art Program. In the next five years, Staff anticipates sufficient funding will be available in the Public Art Fund to embark on several public art projects.

Over the next year, Staff will be seeking input from Commission and direction from City Council to update the Public Art Master Plan and to establish priorities for public art projects. The intent is to be responsive to changes within the community since the Public Art Master Plan was originally authored. The first step in this process is to identify and prioritize opportunities for public art. The first seven pages of the Public Art Master Plan Document have been provided (ATTACHMENT 1) as a point of reference and background for discussion. Also attached is a document indicating the status of projects identified in the Public Art Master Plan (ATTACHMENT 2).

PUBLIC ART MASTER PLAN

The Public Art Master Plan eloquently states in the guiding vision for the Public Art Program to **“inspire residents and attract visitors with high quality artworks, both freestanding and incorporated in Dublin’s public spaces...enhance urban planning goals and portray the dreams and visions of the community.”** The goals of the program acknowledge the value of “giving character” to both neighborhoods and business districts.

The Public Art Master Plan also identifies various public art opportunities, or Opportunity Types including: Capital Improvement Projects for parks and facilities, Neighborhood and Community Parks,

COPIES TO:

ITEM NO: 8.1

Public Art Venues and Private Development. ATTACHMENT 2 provides an overview of the projects listed in the Public Art Master Plan. It also includes potential new development areas to apply public art that have been approved since that Public Art Master Plan was adopted.

The flexibility of the Plan's vision and goals presents some very interesting choices for which Opportunity Type or types to pursue, and how the City can best provide an environment for Dublin's residents to gain a deeper understanding and appreciation for visual art.

BUILDING THE COLLECTION

The City of Dublin is a living, dynamic entity and has grown considerably since the Public Art Master Plan was adopted in 2006. The Public Art Master Plan is dynamic as well. In addition to listing projects that were immediately identifiable as public art opportunities in 2006, the Master Plan document also described potential Opportunity Types as well as criteria for site selection. As such, it allows the public art program to grow and become more diverse as the community continues to grow.

The priorities recommended by the Master Plan when originally adopted were to place public art in every park and to consider some type of a public art venue or sculpture garden. While there is a list of eligible Neighborhood and Community Parks and potential Art Venues identified within the Public Art Master Plan, there are also a number of development projects that have come on-line after the release of that document, some of which are located in one of Dublin's business district.

The Heritage and Cultural Arts Commission has been provided with the exciting task of recommending the plan for the next phase of growth for the Public Art program by recommending how the public art fund should be prioritized. The Commission is being asked to consider if the priorities established in 2006 still resonate or if a new approach to building the Public Art collection should be considered. The goal is to consider a balance of diversity of scale and placement of artwork in order to have the maximum reach to the Dublin community.

It is the hope that the next five years will allow the Public Art Program to grow in a manner that creates regular activity of acquiring and installing new artwork; and creating places to celebrate Dublin's artistic and cultural identity.

PRIORITIES FOR COMMISSION CONSIDERATION

Neighborhood and Community Parks

The "Art in the Parks" program was a partnership between the City of Dublin and the Dublin Fine Arts Foundation (DFAF), and was a priority when the Public Art Master Plan was adopted. As part of the partnership the Dublin Fine Arts Foundation would take the lead in selecting artwork with approval of City Council, which was funded 75% by DFAF and 25% by the City. DFAF would ultimately gift the artwork to the City for ownership and maintenance.

This program is largely responsible for the City of Dublin's reputation for excellence in public art. The desire to place a unique artwork in every park has emphasized the cultural identity of the community. In an effort to honor the "Art in the Parks" program while also being responsive to new opportunities that are now available as a result of the changing community, Staff recommends evolving the scope of the

“Art in the Parks” program to encourage artworks that are on the scale of uniquely fabricated public amenities, and become part of the park design process, rather than something that is plopped in place at a later time. Many agencies, as part of their public art programs, have created unique seating elements, water fountains, seat walls, shade structures. This evolution continues to provide unique artistic elements in each park on an economic scale that will also allow responsiveness to opportunities that were not available at the time the Master Plan Document was adopted, when the program focused on placing artwork in existing parks. While Staff still recommends the vision of ultimately every park in Dublin having unique artwork, the focus over the next several years should be on new parks that are being developed.

Staff would continue to reach out to the Dublin Fine Arts Foundation to determine their interest in partnering on the “Art in the Parks” program as had been done in the past.

Public Art Venues: Sculpture Gardens

Sculpture gardens were also identified as a priority at the time the Public Art Master Plan was authored. In addition to permanent sculpture gardens, this concept has also been implemented successfully on a temporary basis in other communities. In a number of communities, there is a space designated where monumental sculptures or installations rotate quarterly to annually. The rotation of artwork creates an opportunity to directly engage the community in arts-focused community celebrations on a regular basis. Additionally, there are successful examples of invitational exhibits where a diverse range of sculptures has been located for a predetermined period of time. This type of sculpture venue also engages the community since it becomes marketed similar to an “event.” In some jurisdictions, the community uses this type of “sculpture garden” forum to select one sculpture that becomes part of the permanent collection.

Private Development

There are also opportunities that will become available when a private developer decides to pay an “in lieu” fee rather than install artwork themselves. At this time, the new General Motors Dealership on John Monego Court identified a site at the turnabout circle that has high visibility to I-680. While in lieu fees do not necessarily need to be spent at the site of the developer who paid those fees, since the City’s public art fund exists due to developer contributions, high visibility projects should be considered. Private developers are business partners in the arts. Continuing the judicious placement of public art within select private developments will serve to nurture the relationship the City has with the development community.

INNOVATIVE OPPORTUNITIES

The City of Dublin’s Ten Year Strategic Plan’s Vision includes the following statement: **“As Dublin grows, it will balance history with progress, to sustain an enlightened, economically balanced and diverse community. Dublin is unified in its belief that an engaged and educated community encourages innovation in all aspects of City life.”**

The history of the public art program has resulted in acquisition of artworks representing public artists of the highest caliber. There has been balanced placement of artwork in neighborhood parks and in commercial developments. This stewardship has created an impressive foundation for the public art program, allowing Dublin residents a unique level of exposure to the visual arts.

Progressive art communities also balance programs that encourage understanding and appreciation of the arts with creating communities where artists live and gather. Given the goals of the public art program, there are a number of potential opportunities that allow the City to invest the public art fund resources into active art experiences in addition to passive enhancements of public spaces. The intent of exploring these options is to create a balance that will fully develop a vital and vibrant public art program.

In the spirit of innovation, Staff recommends Commission consider exploring several new public art opportunities. If the Commission has interest in recommending some of these concepts to City Council, it may ultimately require updating City Ordinances and Plans, and would need City Attorney review before adoption by City Council.

Streetscapes

There are two opportunities related to City planning documents that present opportunities for public art. The first opportunity is centered on the Downtown Specific Plan, and the upcoming Kingsmill project. Streetscapes present an opportunity to enhance and humanize the urban or commercial environment. Enhancements can be made to existing public works fixtures or private development, such as sculptural elements of durable materials added to the pinnacle of light standards and cutouts on building frontage to allow for artwork. A series of related artwork can be installed in a repetitive format at a height that adds verticality to a long narrow corridor, or installed on a pedestrian level.

The Streetscape concept can also be implemented as a temporary concept by commissioning artists to create “art banners” that are exhibited throughout the City on light standards that typically hang various City banners throughout the year. This type of opportunity is a way to grow awareness within the local arts community since the ability to be successful, as a participating artist, does not require mastery of durable materials, as is typically the case in most public art projects.

Bikeway Master Plan

The second plan-specific opportunity is the Bikeways Master Plan. This plan presents a rather unique and timely opportunity. With the City’s recent adoption of a parking ordinance that requires commercial developers to provide permanent and temporary bike racks based on the number of parking spaces required of them, there is potentially an opportunity to commission an artist or series of artists to design an artwork template for bike racks unique to the City of Dublin that then can be reproduced. In the same way that developers who are required to install tree grates are given one option of tree grate to purchase, uniquely designed and fabricated bike racks can be designed that can become the standard for the City, elevating the aesthetic of a basic public amenity.

Public Artist-in-Residence Program

Depending on funds and resources identified, an Artist-in-Residence program could be supported in a number of ways. Staff could identify and pursue a vacant commercial space and broker a use agreement that will allow an artist the opportunity to work on a large-scale artwork within the community. The Artist-in-Residence could develop a large-scale artwork. The artist could be required to: develop their work through a community input process; provide forums and open houses to understand and observe the fabrication process. There might also be the opportunity for outreach to the schools as well as a community-build component.

Live/Work Spaces

There may be opportunities to incentivize developers to include in their projects live/work spaces for artists. Spaces of this nature are particularly well-suited for areas zoned for mixed use residential and retail. Live/work spaces can be built with industrial, less refined finishes than those offered to the buyer seeking more traditional uses for their residence. The addition of artist live/work districts serves to attract artist-residents. With conditions imposed for residents requiring participation in regularly occurring open houses, similar to Oakland’s “First Friday’s” gallery stroll, these districts can also create gathering places to regularly celebrate the arts.

“Phantom Gallery” Program

Many communities have successful models of utilizing vacant retail space as galleries when permanent spaces have been lacking. This program activates the art experience by providing places for timely and relevant exhibits to be installed and creating arts-based community gatherings. This program also fosters development of the artist community by providing opportunities for new and emerging artists to exhibit their work. This program is also a benefit to the economic vitality of the City, since the galleries activate business districts that seeking to attract tenants.

Permanent/Fixed Site Gallery

The most innovative concept that Staff would like to vet out is the potential for incentivizing a developer to offer as their public art in-lieu contribution art **space** rather than **artwork**. A permanent gallery, potentially within Dublin’s Downtown Specific Plan, offers an exciting opportunity to create a permanent space where dynamic exhibits can rotate on a regular basis. This opportunity also fosters development of both the artist community and the Dublin community.

All of these Innovative Opportunities serve to strengthen the public art program by supporting goals identified in the Public Art Master Plan in an active manner. The gallery concepts establish places where people will gather, and even travel to, in order gain a deeper understanding and appreciation for visual art. By partnering with developers to create art spaces or live/work districts, on-going opportunities are created to celebrate Dublin’s history and natural environment and elevate the discussion of art in the community.

SUMMARY

The primary consideration before the Commission is if the priorities established by the Public Art Master Plan still resonate with this community, or if Commission recommends there could be a different approach to diversifying the opportunity types that have recently become available. While the intention of this report is not to develop an art plan of any one particular site, Staff would like to receive input and feedback on the various public art opportunities, get an assessment of which are the most appealing to Commission and City Council, so Staff can create a more specific five-year Public Art Plan for review that is quantitative with regard to budget.

RECOMMENDATION: Staff recommends that the Commission provide feedback and input on the priorities and diversity of the various Opportunity Types for public art projects as funds become available in the next five years.

BACKGROUND

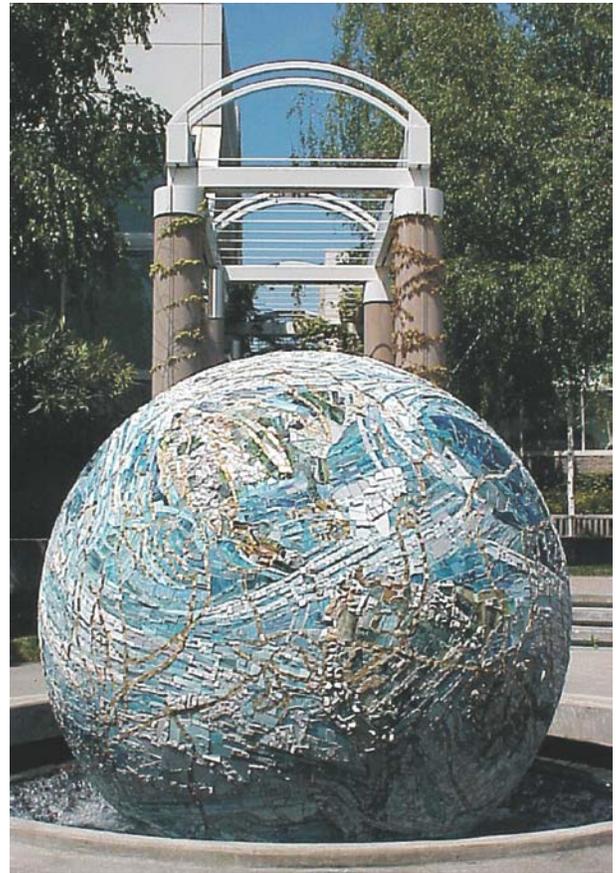
The City of Dublin has seen remarkable change over the last decade. Since the late 1990s, the City has grown dramatically with new housing, retail and office development, and public improvements. Additional housing and retail is currently under construction.

Dublin's public art program has grown along with City development. Begun as a partnership with the nonprofit Dublin Fine Arts Foundation in the late 1980s, the City boasts a collection of 19 City owned works, two works on long-term loan, and four privately owned works displayed in public places throughout Dublin.

In 1997, the City of Dublin adopted its first Public Art Policy. The Policy encouraged development projects to include artwork in buildings and public spaces, and set out criteria for artwork selection and guidelines for implementation. The Policy identifies the Dublin Fine Arts Foundation to act in an advisory capacity to the City and developers on public art projects.

Since the adoption of the Public Art Policy, many fine artworks have been created for the City of Dublin. However, many of the conditions on which the 1997 Policy was based have changed. In 1999, the Heritage and Cultural Arts Commission was established to act in an advisory capacity to City Council on matters pertaining to art, including public art. City Departments were reorganized in 2000, to include arts and culture within the Department of Parks and Community Services. In 2002 a full-time Heritage and Cultural Arts Supervisor position was created, with the management of public art as a major responsibility.

In 2001, the Dublin Heritage and Cultural Arts Commission completed its first long-range plan that called for the development of a Public Art Master Plan to identify opportunities for public art and to also revise the Public Art Policy to identify alternate funding sources and approval processes for public art. It was in this context of program growth and change that Wright & Associates was hired to develop a Public Art Master Plan in July 2003. A Public Art Master Plan Task Force was created to provide feedback and guidance during the development of the plan.



"GAIA" by Ned Smyth (1990)

PUBLIC ART MASTER PLAN

This Public Art Master Plan describes the principle methods used to develop public art in the City of Dublin including:

City Projects:

Projects developed and funded by the City of Dublin. These projects are planned by City Staff in conjunction with the development of the annual Capital Improvement Program based on available funding.

City Projects in Partnership with Community Organizations:

Projects developed in partnership with nonprofit and community organizations such as the Dublin Fine Arts Foundation (DFAF) which may be funded, in part, by the City of Dublin.

Private Development:

Projects on private property funded and constructed by private developers.

The Plan outlines opportunities, guidelines and policies for the City's Public Art Program as well as implementation strategies.

Public Art Opportunities

The Plan summarizes potential opportunities for the placement of public art both on public and private property. Opportunities were developed based on a review of the existing City infrastructure, proposed City specific plans, private development projects and proposed City capital projects.

Public Art Guidelines

The guidelines establish administrative procedures for implementing the proposed Public Art Program including City Council, Heritage and Cultural Arts Commission and

Staff responsibilities, procedures for site and artist selection, eligible artworks, collection review, and funding options.

Program Policies

These policies will give the City Council, Heritage and Cultural Arts Commission, Staff and the public guidance on issues that often arise in the administration of a public art program. They reflect the best practices in the field, adjusted to fit the unique circumstance of the City of Dublin.

Program Implementation

Strategies for implementation of the Public Art Program as well as potential funding mechanisms for both City and private development projects are summarized in this section.



"The Rising Blue" by Yoshio Taylor (2003)

PUBLIC ART PROGRAM - OVERVIEW

Public Art Vision

The City of Dublin celebrates humanity and promotes a healthy civic society through the administration of its Public Art Program. The Public Art Program and its collection inspire residents and attract visitors with high quality artworks, both freestanding and incorporated in Dublin's public spaces.

The Public Art Program will create a unique sense of place and a strong identity for the City as a whole. This vision will be furthered through the creation and promotion of a citywide collection of art works specifically placed within the community, which enhance urban planning goals and portray the dreams and visions of the community.

Public Art Program Purpose

The purpose of Dublin's Public Art Program is to inspire civic pride among its residents and strengthen the City's regional identity by enhancing public spaces, giving character to neighborhoods and business districts, and providing numerous opportunities for people to experience visual art.

Public Art Program Goals

- 1) Establish and enhance pedestrian friendly public spaces such as parks, plazas, pathways, public restrooms, parking lots and other places where people travel or gather.
- 2) Strengthen the unique character of individual neighborhoods, business districts and transit corridors with artwork that relates to the site's purpose, history and natural environment.

- 3) Provide numerous opportunities for Dublin's citizens to gain a deeper understanding and appreciation for visual art.
- 4) Enhance the City's identity and regional image by actively promoting Dublin's unique public art collection.
- 5) Encourage the creation of artworks that are integrated into the City's built environment, including signage, gateways, sidewalks, bus stops, bollards, parking structures, crosswalks and other public amenities.
- 6) Involve artists in the planning of public spaces such as parks, and transit corridors.
- 7) In existing neighborhoods and parks, ensure community support for the artworks through public participation in artist selection and artwork development.
- 8) In new developments, support the design themes, goals and objectives of City planners and private developers by working closely with these parties in the development of public art.
- 9) In rehabilitation of existing developments, further the design themes and goals of the area by working with residents and business owners as well as City planners and private developers in public art planning and development.



"Aaron and Dillon" by Katherine Keefer (2002)

PUBLIC ART PROGRAM - OPPORTUNITIES

The City of Dublin has extensive plans to build new neighborhoods and rehabilitate others. As the plans are implemented, there will be many opportunities to involve artists in the early design of urban development projects. Artists will be encouraged to work with the City's Heritage and Cultural Arts Commission and Staff, Community Development Department, private developers, neighborhood residents and business owners to enhance constituents' goals and design themes for each neighborhood.

This opportunities section summarizes existing public art projects both public and private and identifies potential projects for the placement of public art in the City of Dublin.

Existing Public Art – City Projects

Beginning in 1990, the City has actively pursued the development of public art. Identifying public art opportunities at local parks and City facilities, Dublin's collection now includes 21 artworks for public display. A listing of the public artwork and locations follows.

Dublin Civic Center

“GAIA” by Ned Smyth (1990)

“Gail” by Katherine Keefer (1994)

“Aaron and Dillon” by Katherine Keefer (2002)

“20th Anniversary Quilt” by Linda Schmidt (2002)

“Sisyphus” by Roger Berry (1989, on loan since 1992)

“Steel Water Color #99” by Fletcher Benton (1989, on loan since 1996)

Dublin Library

“Know Way” by Robert Ellison (2003)

“Seasons” by Peter Mollica (2003)

“Cutouts” by Mark Evans and Charlie Brown (2003)

Dublin Senior Center

“Wisdom Through the Ages” by Rowland Cheney (2005)

Art in the Parks

Commissioned by the Dublin Fine Arts Foundation

Shannon Park: “Sirius” by Peter Voukos (1990)

Stagecoach Park: “Mosaic Tile Seating Area/Wagon Wheel” by Twyla Arthur (1996)

Alamo Creek Park: “Black Pool” by Alan Counihan (1997)

Mape Memorial Park: “Archway” by Donna Billick and Troy Corliss (1999)

Kolb Park: “Dust in the Universe” by John King (2000)

Ted Fairfield Park: “Birdwatch” by Johanna Poethig (2002)

Dolan Park: “Dreams of Longing After Nothing” by Bryan Tedrick (2004)

Emerald Glen Park: “Divided Sea” by Ned Kahn, (2004)

Underpass Murals

I-680 at Dublin Boulevard and I-680 at Amador Valley Boulevard

“Historic Crossroads” by Daniel Galvez, John Pugh, and John Wehrle (2003)

Bus Shelter Art

*Dublin Boulevard, north at Village Parkway
Dublin Boulevard north and south at Golden Gate Drive.*

By Dan Dykes (2003)

Existing Public Art – Private Development

In 1997 the City of Dublin adopted its first Public Art Policy. The Policy encouraged development projects to include artwork in buildings and public spaces. To date four private development projects have included artwork. A listing of the artwork and locations follows.

Dublin Boulevard Safeway: “Dublin Time” by Dan Dykes (2004)

Expo Design Center: “Indesign” by Ray Lamb (2001)

Archstone Apartments: “Ironhorse Trail” by Vickie Jo Sowell (2002)

Waterford Shopping Center: “The Rising Blue” by Yoshio Taylor (2003)

Existing Public Art - School Projects

In 1994, the Dublin Unified School District and the Dublin Fine Arts Foundation formed a partnership to create permanent art projects in each of Dublin's schools involving a collaboration between professional artists and the students, using Measure "B" monies. The goal of the project was to create works that would enhance the environment of each school and create a sense of ownership for the students as well as providing much needed arts education. A listing of the artwork and locations follows.

Murray Elementary School: “A Cultural Voyage” a courtyard mural created by six classes from 1st through 5th grade under the supervision of artists Sofie Siegmann and Kenneth Huerta (1995).

Wells Middle School: “Tell me and I will forget. Show me and I may not remember. Involve me and I will understand” and “Equations” a tile wall pattern created by

students in collaboration with artist Johanna Poethig (1997).

Nielsen Elementary School: “We Make the World” an entry-way mural created by 200 students in collaboration with artists Gary Carlos and Jennifer Trammel (1998).

Dublin Elementary School: “Soaring to New Heights” a mural created by students from kindergarten through 6th grade in collaboration with artist Argunnur Yr Gylfadottir (1999).

Public Art Opportunities – City Projects

Capital Improvement Projects

A Capital Improvement project means any permanent public improvement project paid for wholly by monies appropriated by the City to construct, improve, or renovate a building, including its appurtenant facilities, a decorative or commemorative structure, a park, a sidewalk, a parking facility, a utility, or any portion thereof, within the City limits or under the jurisdiction of the City.

In large capital projects it is recommended that artworks be located on site, using a general budget guideline of 1% - 2% of the total capital project budget. Potential capital projects include:

- Shannon Community Center Reconstruction
- Emerald Glen Park Recreation and Aquatic Center
- Emerald Glen Park Community Center
- Community Theater/Cultural Arts Center

Parks

Public art should be included in neighborhood and community parks. Potential artwork locations should be identified as part of the park design. Installation of art shall occur at such time that occupancy of the surrounding

development reaches a minimum of 25%. Neighborhood Selection Committees should be convened to assist with artwork selection. Coordination with the Dublin Fine Arts Foundation on the award winning “Art in the Parks” project should be continued, as deemed appropriate. Potential park projects include:

- Bray Commons
- Dublin Ranch Neighborhood Parks
- Dublin Historic Park
- Fallon Sports Park
- Fallon Village Neighborhood and Community Parks
- Schaefer Ranch Parks
- Transit Center Park

Public Art Venue

A Public Art Venue is a location where several pieces of public art are on display in a consolidated area. The size of the site can typically vary from 1/3 acre to 10 acres in a park location, or in the case of a streetscape, one to several blocks long. Usually, a large number of different types of art sculptures are on display for the public’s view, in some cases, surrounded by a garden like setting. Some Venues are thematic in nature whereas others can be educational. Public Art Venues can range in cost from \$350,000 up to \$5 million or more, depending on the amount of art pieces and possible land costs. Potential locations for a Public Art Venue include:

- Camp Parks
- Dublin Historic Park
- Emerald Glen Park

Public Art Opportunities – Private Development

As the City embarks on development of area specific projects, opportunities for public art thrive. Public art can be included in a single development project or part of a larger planned

development. Artworks should be located in an area which is accessible to the public and allow for unrestrained viewing from a variety of vantage points. Sites may include urban gateways, vistas, public spaces and plazas, or other interior or exterior, publicly accessible places.

As a condition of approval, public art will be included in the following private development projects:

- Gateway Medical Center
- General Motors
- Ikea
- Metropolitan Dublin Station
- San Ramon Village
- Sorrento
- Tralee
- Ulferts

Other potential private development projects may include, but are not limited to:

- Camp Parks
- Dublin Land Company
- Dublin Place Shopping Center
- Dublin Transit Center
- Emerald Place
- Fallon Villages
- Wallis Ranch
- West Dublin BART

Site Selection Process

Sites will be selected based on the Public Art Master Plan and goals of the public art program:

- 1) Establish and enhance pedestrian friendly public spaces where people travel or gather.

- 2) Sites that are accessible to the public a minimum of eight hours a business day may be considered suitable locations for public art.
- 3) Site spaces may be interior or exterior.
- 4) Locations can include surface treatments of buildings, retaining walls and bridges. The definition of “location” can also be expanded by an artist’s ability to extend the possibilities for public art, and would then be determined on a case-by-case basis.
- 5) Strengthen the unique character of individual neighborhoods, business districts and transit corridors with artwork that relates to the site's purpose, history and natural environment.
- 6) Provide numerous opportunities for Dublin's citizens to be exposed to and gain a greater appreciation for visual art.
- 7) Enhance the City's identity and regional image by actively promoting Dublin's unique public art collection.

In addition, sites should have maximum public exposure.

For site selection to be maximized, the artist will work with developers, city planners, residents and business owners so that the theme and development goals of the project are enhanced. This will allow the artist and community to decide if a work is best incorporated into the building or other infrastructure, or created as a freestanding artwork. This process underscores the importance of involving the artist at the same time as the project architect.

CITY OF DUBLIN PUBLIC ART MASTER PLAN

OPPORTUNITIES STATUS REPORT AND UPDATE

The projects contain in the tables below include those specified in the Public Art Master Plan as well as new opportunities that have become available since the plan was adopted.

- Opportunities specified in the Master Plan that are complete.
- Opportunities included in the Master Plan that are either available for consideration as a public art site, or are active via the Capital Improvement Project process.
- ⊙ Included in the Master Plan but on hold, scheduled beyond the five-year outlook, or have been combined with another project on the list.
- * New opportunities that have developed since the Master Plan was adopted.

TABLE 1: CAPITAL IMPROVEMENT PROJECTS	Complete	Active or Available	On Hold	NEW
CAPITAL IMPROVEMENT PROJECTS: Capital improvement projects are those paid for wholly by funding from the City to construct, improve or renovate a building.				
Shannon Community Center Reconstruction	●			
Emerald Glen Park Recreation and Aquatic Complex		○		
Emerald Glen Park Community Center (Project is combined with above item)			⊙	
Community Theater/Cultural Arts Center			⊙	

TABLE 2: NEIGHBORHOOD AND COMMUNITY PARKS	Complete	Active or Available	On Hold	NEW
NEIGHBORHOOD AND COMMUNITY PARKS: Opportunities of this nature are typically activated once a development has reached 25% of its occupancy to ensure the immediate community can be engaged in artist selection process. <i>(Dublin Ranch and Fallon Neighborhood and Community Parks are listed individually.)</i>				
Bray Commons	●			
Heritage Park		○		
Piazza Sorrento		○		
Devaney Square		○		
Positano Hills Park		○		
Sean Diamond Park		○		
Jordan Ranch Neighborhood Park		○		
Passatempo Park		○		
Fallon Sports Park		○		
Schaefer Park		○		
Transit Center Park		○		

TABLE 3: PUBLIC ART VENUES

	Complete	Active or Available	On Hold	NEW
<p>PUBLIC ART VENUES: A public art venue is a location where several pieces of public art are on display in a consolidated area. The artwork located in public art venues can be permanent or temporary. Artwork can be thematically related or can include acquisitions diverse in nature. The art can be monumental or on a pedestrian scale. It can be “art for art’s sake” or it can elevate the aesthetic of a utilitarian object that is in the public right of way. Public Art Venues can be transformed into sculpture gardens, streetscapes – either of which can take many forms.</p>				
Camp Parks/Dublin Crossing			⊙	
Heritage Park		○		
Emerald Glen Park		○		
Civic Center				*
Kingsmill Project <i>(at Dublin Boulevard and Golden Gate)</i>				*
Bikeways Master Plan <i>(City-Wide implementation)</i>				*

TABLE 4: PRIVATE DEVELOPMENT

	Complete	Active or Available	On Hold	NEW
<p>PRIVATE DEVELOPMENT: Private developers have the option of installing public art or paying an “in lieu” fee that is contributed to the Public Art Fund. Typically a site is identified for placement of public art when the “in lieu” fee is paid. <i>(Of the active Private Development projects, General Motors has an identified public art location identified with high visibility to the freeway.)</i></p>				
Gateway Medical Center	●			
John Monego Court <i>(Turnabout Circle new General Motors Dealers)</i>		○		*
The Green at Park Place <i>(noted as IKEA and Emerald Place in Master Plan)</i>		○		
Metropolitan Dublin Station			⊙	
San Ramon Village			⊙	
Sorrento	●			
Tralee	●			
Ulferts	●			
Camp Parks/Dublin Crossing			⊙	
Dublin Land Company		○		
Dublin Place Shopping Center	●			
Fallon Villages		○		
Wallis Ranch			⊙	
Essex <i>(West Dublin BART – before Public Art Ordinance)</i>			⊙	

TABLE 5: INNOVATIVE OPPORTUNITIES

	Complete	Active or Available	On Hold	NEW
INNOVATIVE OPPORTUNITIES: These are opportunities that, in some cases, propose investment of public art fund resources into active art experiences. This will balance the passive enhancements of public spaces. The intent of exploring these options is to create a balance that will fully develop a vital and vibrant public art program. The last four program concepts will require review by the City Attorney.				
Streetscapes <i>Kingsmill Project at Dublin Boulevard and Golden Gate</i>				*
Bikeways Master Plan <i>City-wide implementation</i>				*
Public Artist-in-Residence				*
Live/Work Spaces				*
“Phantom Gallery” Program				*
Fixed Site/Permanent Gallery				*